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AUTHOR Bancroft, W. Jane
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ABSTRACT

Based on observations made in Bulgaria in the 1970s, it is proposed that the original version of Suggestopedia for second language training, used in Bulgaria and other Eastern European countries in the late 1960s and early 1970s, differs significantly from the techniques developed later, in particular in concentration on and memorization of correct language forms. In the original method, the 4-hour class had three parts: review of the previous days' material, including singing and physical activities; presentation of a new lesson; and unconscious reinforcement/memorization of new material using relaxation largely based on yoga, with a specific sequence of music. While memory training elements of the original Suggestopedia include conventional ones, some from Soviet "hypnopedia" and/or linguistics, some invented (language dialogues), some from the original six principles of Suggestology, and some related to research on brain hemisphere functions and other communication-based approaches, it is felt the most effective are those relating to yoga: inner/outer concentration; the three intonations of the active session; the pose during the musical segment; deep, rhythmic breathing; visualization; slow-moving musical beat; the "ideal" 20-minute session; coordination of breathing with concentration and music rhythm; mind/body harmony; and a state of relaxed alertness. (MSE)

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Suggestopedia and Memory Training in the Foreign Language Classroom

W. Jane Bancroft

On perusing recent issues of language journals, one cannot help but be struck by the fact that a growing number of articles are devoted to such issues as 1) language skill loss and 2) learner anxiety in the language classroom. While most current communicative approach methods attempt to deal with the problem of learner anxiety by creating a pleasant and relaxed classroom atmosphere as well as positive interaction between instructor and students, it would appear that few deal effectively with the very real problem of language skill loss and/or fossilization of language use. In recent years, not much of an academic nature has been written on the original version of Suggestopedia for foreign language teaching and there are, indeed, significant differences between the version of Suggestopedia used in Bulgaria and Eastern Europe in the late 1960's and early 1970's and the one used and developed by various researchers (including the founder, Dr. Georgi Lozanov) since the mid-1970's. In the opinion of this author, however, the original version of Suggestopedia (largely elaborated by Aleko Novakov at the Institute of Suggestology during the period in question) contains many elements which promote not only relaxation but also concentration on, and memorization of correct language forms.

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As I observed the method in Bulgaria in the early 1970's (the version which I recorded at the time on audio cassettes and which was later, in 1974, videotaped in Moscow at the Moscow Foreign Languages Pedagogical Institute named for Maurice Thorez by an American of Russian origin, Dimitry Devyatkin) and as I analyzed the sample language manuals obtained in Bulgaria and elsewhere in Eastern Europe, what impressed me were the various elements used to promote concentration and memorization. In the West, particularly in North America, we, as teachers, had access to the latest equipment and glossy manuals; however, our students were not always (or even often) in the proper state for learning. Because of television and other factors, they had a very poor concentration span. (According to the late Marshall McLuhan of the University of Toronto to whom I spoke on a number of occasions during the 1970's about Suggestopedia, the average student concentration span was [or is] the equivalent of the period between two television commercials). Even dynamic teachers trained in acting and other arts (and we had many of these) were not necessarily able to promote language learning, so poor or uneven was the concentration of our students. Although sparer and possibly less artistic than its successor(s) (it did not always make extensive use of the arts, especially the visual arts, for example), the original version of Suggestopedia did, however, contain a number of important memory-training elements, some of which came from yoga , some from traditional or innovative methods used in the West or the former Soviet Union, some from the inventive mind of Aleko Novakov and his associates, some from suggestions or insights furnished by Dr. Lozanov himself.

So, then, what were the principal memory-training elements of the original version of Suggestopedia? Let us focus on these as we outline the original Suggesto-pedic language class as it could be witnessed at the Institute of Suggestology in the

late 1960's and early 1970's.

The four-hour class in the original Suggestopedic method comprised three distinct parts which the Institute's staff called the "suggestopedic cycle." Three ways to learn (activity, conscious analysis and unconscious assimilation) were thus incorporated into all language classes.

I) a) Review of the previous day's material, following the general outline of the Mauger or direct method, mainly through conversations, singing, physical activities, games, sketches and plays. As has been so extensively documented by Dr. James Asher and those teachers and researchers trained in Total Physical Response, the synchronization of language and body movement leads to improved language retention. At the Institute of Suggestology, physical activities were used to memorize vocabulary items (for example, physical exercises were performed while numbers were presented and /or recited). Singing was frequently used in the original Suggestopedic language class. As has been shown by Dr. Alfred Tomatis and his associates and as has been demonstrated by other teachers and researchers,[1] singing is a particularly good memory-training and linguistic-structuring device.

b) Presentation of the new lesson by a language teacher who could suggest the meaning of new foreign words through gesture and intonation. According to the research conducted by Dr. Lozanov and his staff," double-planeness" (a coined term) was extremely important for improved memorization and learning. (Double-planeness refers to unconsciously perceived stimuli coming from the environment and the instructor's personality). The Suggestopedic classroom environment was pleasant and cheerful, with soft, unobtrusive lighting. Body-language and voice qualities were considered when teachers were selected for the Institute's staff. Language teachers

were specially trained in acting and psychology. The teacher had to be competent in his/her field and project an image of authority but also have a warm, outgoing personality and be able to project a belief in the students' potential.

Members of the Institute's staff were opposed to language laboratories, rigid structural exercises and mechanistic repetition of language patterns. (Repetition, so important for memorization, was, however, built into the Suggestopedic language class in other ways). Although exercises were used and errors were corrected, the student was encouraged by a positive, yet authoritarian teacher to react spontaneously to a given situation in the foreign language. The authority of the teacher, his/her competence and personality , was considered to be an important factor making for improved learning. According to Dr. Lozanov's experiments, student expectation is highest when the teacher's authority is maintained and when the educational institution where the student is enrolled enjoys great prestige. Lozanov also found that one remembers best what comes from an "authoritative source," i.e., a great writer, a renowned actor. As was shown, for example, by Robert Rosenthal in Pygmalion in the Classroom, the teacher's personality often has a very decisive influence on the students' performance; at the Institute of Suggestology, the teacher was responsible for creating a positive classroom atmosphere. Another important factor in Suggestopedia was the "infantilization" (another coined term) of the students, i.e., their confidence in the teacher and their willingness to return to (or to recreate) a childlike (but not childish) state, as it is in childhood that memory capacities are at their greatest.

At the start of the course, to help overcome inhibitions and to promote a state of infantilization, each member of the class was given a new name and a new (i.e., foreign) role to play. Each "biography" contained repetitions of one or more phonemes

that Bulgarians found difficult to pronounce (nasal sounds in French, for example). In the case of the sound on, a student was given the name Léon Dupont, told he lived at 11 (onze), rue Napoléon, that he worked as a maçon, and so on. In the retelling of someone else's story, students practiced phonetics - not in the language laboratory, but in a humanistic setting. If the student made mistakes in the foreign language during the class-session, he or she did so in someone else's name. Through role-playing, the students forgot their personal worries and real-life concerns and lived imaginatively with a new and exotic identity throughout the course.

2) Although as much as possible of the foreign language class was conducted in the foreign language, in the second part of the original Suggestopedic language class, new material was presented and/or analyzed in a somewhat traditional way, with the necessary grammar and translation. This new material consisted largely of dialogues and situations based on real life, i.e., dialogues and situations with which the Bulgarian students were familiar. Indeed, throughout the ten dialogues of the first course, they played the roles of foreign tourists but who were visiting Bulgaria. The instructors at the Institute of Suggestology believed , along with humanistic psychologists and language methodologists in North America,[2] that a student should learn a foreign language by describing, at least initially, what s/he was able to observe around her/him.

The ten dialogues for the first course in English had the following pattern:

i) The students (Bulgarians playing English roles) were introduced to each other and each biography was outlined (name, profession, address, and so on).

ii) The "English" students were invited into a Bulgarian home (or apartment) and described how they got there (methods of transportation used, for example) and what

they saw on arrival: rooms, furniture, colors, objects of interest.

iii) The "English" students visited the Institute of Suggestology and were taken on a tour of the Institute: classrooms, laboratories, and so on. They described the activities of the Institute's language students (in effect, their own activities).

iv) In the fourth dialogue, the students attended a family party and described the people to whom they were introduced (aunts, uncles, for example) as well as the food they ate and the activities (such as dancing) in which they participated.

v) The fifth dialogue was devoted to the daily round of activities common to the English, the Bulgarians and other national groups: getting up in the morning; having breakfast, lunch and dinner; going to bed. Such frequent weekly events as shopping and going to the hairdresser's were described; personal holidays (a birthday, for example) were a subject of conversation as well as such national holidays as New Year's Day. Students learned the seasons and months of the year, the days of the week; they discussed travelling in general and travelling inside Bulgaria in particular.

vi) While visiting Bulgaria, the "English" tourists changed money, took taxis, rented hotel rooms and described the activities of the hotel staff; they also received an outline of Bulgarian culture while viewing historical monuments.

vii) In this lesson, a more extensive tour was made of Sofia, Bulgaria's capital, with visits to cultural monuments, museums and churches. Special attention was paid to the Alexander Nevsky cathedral, an imposing edifice in l9th century, neo-byzantine style which was erected to commemorate the Russian soldiers who fell in the l877-78 war that liberated Bulgaria from the Turks; this church contains a remarkable icon museum. Such public buildings as hospitals and television towers were also part of the city tour.

viii) The eighth dialogue was devoted to a meal in a restaurant and to the various

items one might find on a menu. Bulgarian cuisine was contrasted with English cooking and eating habits in Bulgaria were distinguished from those in England - the English tea, for example.

ix) The ninth dialogue was concerned with cultural life, with particular emphasis, as one might expect, on cultural events in Bulgaria and in England. The students attended a theatrical performance and described what they saw on the stage and during the various intermissions. Interest centered on Shakespeare, always a popular figure in the then Soviet-bloc countries. The students talked about plays, films and literary works - both Bulgarian and English - as well as concerts and operas.

x) During the tenth lesson, the "English" visitors went on an excursion into the Bulgarian countryside. They described vacation-time activities (fishing, mountain-climbing and so on) and compared Bulgarian past-times with English ones.

As in currently used communicative methods such as the Natural Approach, the material presented in the original Suggestopedic dialogues was emotionally relevant and interesting to the students so that they would be encouraged to remember it and would be motivated to use it in conversational exchange. The dialogues presented in class were also of practical value as the students taking language courses at the Institute usually planned to use their language skills in their professional work. (They were thus even more motivated to learn the materials). In the first course, Bulgarian history and culture were outlined in the foreign language; the second and third courses (most of which were never fully elaborated) dealt with (or were to deal with) the appropriate foreign country. Special language manuals in English, French, German and Italian were developed by members of the Institute's staff for Bulgarians, although borrowings were made from a number of Western and East-European textbooks.

In the ten dialogues of the first course, emphasis was placed on vocabulary and content. New vocabulary items were underlined in the manuals and phonetic transcriptions were given for each new word. Emphasis in the dialogues was placed on group activities (hence the importance of verbs; all basic verb tenses were introduced as soon as possible). In the Soviet/Russian tradition, learning is said to be better within the context of a homogeneous group.[3] In the dialogues as a whole and within each individual dialogue, attention was paid to a certain continuity of plot or anecdote. According to Novakov and the Institute's language teachers, just as vocabulary items are more easily memorized in the context of a given dialogue (or real-life situation), so too, events or activities are better remembered than static tableaux. In addition, a series of events is easier to act out and communicate orally.

3) The third part of the Suggestopedic language class was the only truly original feature. Called the séance or session, it provided for reinforcement (or rather, memorization) of the new material at an unconscious level. Based on two forms of yoga concentration (outer/inner), the séance was divided into two parts: active and passive (or "concert"), with active or outward concentration on the material, with eyes open, preceding the rest and relaxation of passive meditation on the text, with eyes closed. (This two-part session in used in the Sophrology memory-training system and, indeed, in various systems adapted from yoga or related philosophies; see, for example, the Tomatis Approach and the Suzuki Method).

During the séance, which lasted almost one hour, the students relaxed the vital areas of the body (according to yoga, these are 16 in number, from feet to head) and sat in their reclining chairs in the alternative Savasana posture. The alternative Savasana posture is the seated version of the yogic "corpse pose" in which the vital

areas of the body are relaxed, i.e., there is no muscular tension of any kind, and in which the breathing is deep and rhythmical. According to the precepts of yoga, one cannot obtain concentration if the body is in a tiring and uncomfortable position or if the respiration is disorganized and unrhythmical.[4] (In Dr. Donald Schuster's accelerated learning system, physical relaxation exercises precede mind-calming and early pleasant learning recall exercises). The Bulgarian students were encouraged to breathe deeply and rhythmically as a group - following the precepts of correct yoga breathing and most probably according to a count of eight : two seconds' inhalation; four seconds' breath retention; two seconds' exhalation. (Their brain wave patterns were originally monitored in experiments to see if there was a predominance of "alpha" waves, the rhythm of relaxed alertness). A rhythm of eight accorded with the rhythm of the teacher's reading of the language material, on the one hand, and, during the passive or "concert" part of the séance, both with the reading of the language materials and with the slow-moving (MM 60) beat of the baroque music in the background.

Throughout the active part of the session, the students watched the language program while the instructor gave it a special reading. On the printed page, the material-for-memorization was visually arranged in threes, in the form of paired associates, and with the foreign-language phrases on the left-hand side of the page. (Used in Soviet hypnopedia, paired associates have been shown to be a memory-training device. The left-hand side of the page, according to Aleko Novakov, is considered more important than the right-hand side, because newspapers editorials, i.e., items of importance, appear on the left side of the page. One tends to remember what is considered important). Each element of the foreign-language trinity was

presented orally with a different intonation or voice level. For example:

Quoi de neuf, M. Legrand?	(normal tone of voice)
J'ai un nouvel appartement, Madame.	(whisper)
Il est grand?	(loud voice)

The tone of voice used for each phrase bore no necessary connection to the meaning of the word-group as such. The loudness or softness of the voice and the quality of the suggestion (declarative, subtle, authoritative) were used for variety and contrast and probably also to prevent the rhythmically-breathing students from falling asleep in class. (According to yoga experts consulted in Paris, these "three yogic intonations" promote memorization).

In the initial lessons, in particular, the Bulgarian translation of each word group was given first. The Bulgarian translation was for quick student reference and was considered necessary for older students who initially experience difficulties learning a foreign language by the direct method because they do not properly understand the meaning of what they are saying or hearing without some kind of clue in the native language. The Bulgarian equivalent of each foreign language phrase was, however, read very quickly and in a monotone. Undue attention was not drawn to it.

In accordance with the students' breathing pattern, the teacher read the language materials in the following order and with the following timing: Bulgarian translation (two seconds); foreign language phrase (four seconds); pause (two seconds). At the Institute of Suggestology, there were many experiments regarding the rhythmic presentation of language material - following, no doubt, in the tradition of Soviet hypnopedic research.[5] Lozanov himself originally considered rhythmic presentation of materials extremely important for improved memorization, following the principles of

advertising, on the one hand, and quite probably, the experiments of K. I. Platonov, on the other.[6]

While the foreign language phrase was being read, the students would ideally retain their breath for four seconds and, while looking at the appropriate part of the text, they mentally repeated to themselves the given phrase or word-group in the foreign language. Dr. Alfred Tomatis, among others, emphasizes that a very effective technique for learning foreign languages is the combination of audio and visual elements. According to the precepts of yoga, concentration is greatly promoted by the retention or suspension of breath and by the harmonization of breathing with mental and/or physical activity. (While coordination of breathing with physical activity is readily recognized in sports training, few language instructors, except those trained in yoga, recognize the importance of harmonizing breathing with mental activity).[7] Inner speech is considered to be of considerable importance in Soviet (or Russian) linguistics and the Institute's staff members found that inner repetition was especially helpful in the memorization of difficult foreign words (for example, those which bear no resemblance to their Bulgarian equivalents).

Corresponding, at least in theory, to the continuous yogic breathing of the students, the reading of the material during the active session proceeded without a break in the rhythm of 2:4:2 for a period of some 20 minutes. Each group of 3 phrases and translations was read in 24 seconds, each page of 5 groups in 2 minutes and each dialogue of l0 pages in 20 minutes. Twenty minutes is said to be the ideal meditation period in yoga.

The active part of the séance was immediately followed by its passive or concert counterpart. (According to the Institute teachers interviewed in the l970's, Lozanov

received the idea for background "music" of some sort when he was in India listening to a famous yogi who was speaking over a peaceful-sounding rhythm of waves emanating from a lake. It was Novakov, however, who was trained in music as well as acting and, of course, language teaching, who devised the initial concert session). The original concert session was divided into three parts:

a) a two-minute moderato (MM 80) introduction - the opening Sarabande from Bach's Goldberg Variations, played on the harpsichord, which Variations, according to musical legend, were written to cure the insomnia of a certain Count Kaiserling.

b) a series of excerpts from baroque music lasting some 20 minutes over which the teacher acted out the lesson dialogue with an emotional or artistic intonation[8] and during which the students, with eyes closed, meditated on or visualized the scene the text described. (This visualization corresponds to visualization exercises used in North American stress-management programs and accelerated-learning classes - e.g., "imagine yourself in a pleasant scene, say, in nature"; the passive session also corresponds, of course, to the inner concentration or meditation of yoga). Music brings into play the right hemisphere of the brain and language the left hemisphere and the reading over music during the concert session is said to harmonize the right and left hemispheres of the brain.[9]

c) a fast (allegro), cheerful flute excerpt from Telemann, lasting some two minutes, which brought the students out of their deeply relaxed state.

During the artistic rendering of the text, the Bulgarian students were emotionally involved with the pleasant, psychologically true material and mentally reenacted the scene while concentrating on the music (in other words, their attention to the language material was passive). By imagining the situation described by the text as if they were

at a concert listening to program music, the students realized the process Novakov called "interiorization of language," which process was said to further their ability to speak and communicate, as well as memorize.

For the second part of the concert, musical excerpts were selected from 18th century baroque concerti grossi. Slow movements were chosen which had a rhythm of 60 beats to the minute (preferably in 2/4 or 4/4 time) and which featured a sustained melody in the violin or string section over a basso continuo or steady bass accompaniment. (For example, the slow movements of Vivaldi's The Seasons, four in all, might be taken out of their respective concerti and strung together, one after the other to form a pastoral sequence). According to the research conducted by Dr. Tomatis and his staff, high frequencies bring about a state of relaxation, on the one hand, and stimulate the cortex, on the other. The violin is the musical instrument with the most high frequencies.[10] The slow movements for use in the concert were usually excerpted from the chamber music of Corelli, Handel, Vivaldi, Bach and Telemann, representative baroque composers who favored the use of a melodic line over a ground bass. The succession of baroque slow movements contributed to the state of relaxation and meditation (the "alpha state") that was considered necessary for the unconscious absorption of the language materials.

The teacher was expected to maintain the correct rhythm of the language dialogues over the musical background of calm, pleasant, soft and slow moving music while, at the same time, giving each phrase of the appropriate dialogue an inspiring or emotional tone - one that accorded with the meaning of the phrase being read. (Dr. Caycedo's Sophrology also emphasizes voice quality and calls the special voice required "Terpnos Logos"). Assuming that the slow movement was in 4/4 time, there

would be four quarter notes, or equivalent, to the bar. Since, with a metronome speed of 60, each quarter note has the value of one second, each bar in 4/4 time would make up four seconds - just enough time for the reading of the foreign language phrase, on the one hand, or for a pause and a Bulgarian translation, on the other.

While listening to the slow movements, the students continued to breathe deeply and rhythmically from the abdomen (ideally, in the same 2:4:2 rhythm as before), thus coordinating their breathing (as mentioned above) not only with the rhythm of the language dialogues but also with that of the music. Breath (or breathing), intelligence (or concentration) and the rhythm of the music were all united as they are in Indian music and meditation. The lyrical and rhythmic music, the artistic and rhythmic rendering of the text by the teacher, the rhythmic, deep breathing and meditative state of the students contributed to a marked decrease in fatigue and tension, on the one hand, and a marked increase in memorization of the language materials, on the other.

So, then, what were the principal memory-training elements of the original version of Suggestopedia? Some elements were similar to those used by other language methods (both new and traditional) : repetition, role-playing, story-telling, singing, group activities, relevant and emotionally appealing language materials, dynamic, competent instructors. Some elements came from Soviet hypnopedia and/or Soviet linguistics: paired associates, inner speech, rhythmic presentation of language materials (especially vocabulary items). Some appear to have been invented by Aleko Novakov: the mise en page of the language dialogues; the role of "interiorization of language" in communication. Some came from Lozanov's original six principles of Suggestology: authority (of the teacher); infantilization (of the students); double-planeness (the importance of the environment and the teacher's personality); rhythm (or rhythmic presentation of materials); intonation (the teacher's tone of voice or voice

quality as well as the three intonations used during the active session); concert pseudo-passivity (the state of relaxed alertness achieved during the passive or "concert" session). Some elements can be related to research on the two hemispheres of the brain (the use of music and visualization, for example, to improve language retention) and some relate to other communication-based approaches (the use of physical activities to reinforce language items, as in Total Physical Response; the combination of audio and visual elements and the use of high-frequency violin music as in the Tomatis Approach). The belief in the students' potential can be related to Rosenthal's Pygmalion in the Classroom.

The most effective memory-training elements, however, relate to yoga: outer/inner concentration (as used in the active and passive sessions); the three intonations of the active session; the Savasana pose (during the "concert"); deep, rhythmic breathing (as originally used during the séance); visualization of the pleasant scene described in the language dialogue; a slow-moving musical beat of 60 to the minute (the ideal meditation rhythm in Indian music); an "ideal" twenty-minute session; coordination of breathing with concentration and music rhythm; mind/body harmony; a state of relaxed alertness to promote unconscious assimilation of materials. Indeed, one might argue that Lozanov's six principles of Suggestology also come from yoga as authority, infantilization (student confidence), double-planeness (the role of the environment and the teacher's personality), rhythm, intonation (or correct positioning of the voice), and pseudo-passivity (a state of relaxed alertness) are also incorporated into other systems derived from, or influenced by yoga - Sophrology, the Tomatis Approach, to name but two. The very term "pseudo-passivity" can be found in books on yoga to describe the state of relaxed alertness that is realized by doing the appropriate muscle relaxation, mind-calming and deep-breathing exercises in the Savasana

posture. As a French medical doctor and researcher remarked after observing language classes at the Institute of Suggestology in 1971, "C'est entièrement basé sur le yoga, n'est-ce pas?" It seems unfortunate that the memory-training elements coming from yoga are being increasingly overlooked by instructors and researchers in an era when student concentration is in such need of improvement. In the opinion of this author, a long-time student of yoga (as well as music) and who has been conducting memory-training sessions in and out of the language classroom for close to twenty years, the original version of Suggestopedia definitely merits reconsideration.

Scarborough Campus, University of Toronto

NOTES

[1]See, for example, Linda Dejin Xia and Loren Alexander, "Music as Mnemonic Device in Second Language Learning," Journal of the Society for Accelerative Learning and Teaching (Spring & Summer 1987), pp. 95-106.

[2]See, for example, Gertrude Moskowitz, Caring and Sharing in the Foreign Language Class (Rowley, Mass: Newbury House, 1978).

[3]See Sirkka Laihiala-Kankainen, "Intensive Methods of Language Teaching. Reports from the Language Centre for Finnish Universities No. 33," ERIC Documents on Foreign Language Teaching and Linguistics, 1988. 166 pp. in microfiche. ED 301 062. This report is largely devoted to "intensive teaching" in the former Soviet Union and discusses Suggestopedia within this context. Several sections are devoted to the important role of the group or collective in language teaching and learning.

[4]Mircea Eliade, Yoga: Immortality and Freedom (Princeton: Princeton University Press, 1969), p. 48. See also, Dong Shu-zhang, "On the Inner Relationship between Qigong and SALT," Journal of the Society for Accelerative Learning and Teaching (Fall & Winter 1990), pp. 101-32.

[5] For an account of Soviet hypnopedic research, see F. Rubin, Learning and Sleep: The Theory and Practice of Hypnopaedia (Bristol: John Wright & Sons, 1971).

[6] K.I. Platonov, The Word as a Physiological and Therapeutic Factor: The Theory and Practice of Psychotherapy according to I. P. Pavlov (Moscow: Foreign Languages Publishing House, 1959), pp. 47, 252, 254. Platonov found that verbal suggestions for inducing sleep were most effective when accompanied by rhythmic metronome beats - one beat every one or two seconds. The first signalling stimulus is the metronome beat, the second is the "word."

[7] An important book for improving student concentration has been written by Jacques de Coulon: Eveil et Harmonie de la Personnalité (Lausanne: Au Signal, 1977). The author emphasizes the importance of outer/inner concentration and provides gradated exercises (largely addressed to children but suitable for students of all ages) in which breathing is harmonized with concentration and such forms of mental activity as reading and writing. In Sophrology, too, emphasis is placed not only on abdominal respiration, proper cerebral circulation and correct postures for relaxation and concentration but also on the coordination of breathing with thought or image.

[8] Not too much information was provided, at least initially, on how to train or position the voice for Suggestopedic teaching. Visitors to the Institute of Suggestology were simply impressed by the instructors' "beautiful voices." However, Evelyna Gateva, who herself possesses a beautiful voice and who is the principal co-author of the second variant of Suggestopedia (with Dr. Lozanov) provides valuable voice-training information in "Suggestologists' and Suggestopedagogues' Spoken and Vocal Voice Training," Journal of the Society for Accelerative Learning and Teaching (Summer 1991), pp. 157-76.

[9]See Linda Verlee Williams, Teaching for the Two-Sided Mind: A Guide to Right Brain/Left Brain Education (Englewood Cliffs, N. J.: Prentice-Hall, 1983). Williams emphasizes that linking words with an image (visualization) and using music are important teaching techniques for right-brain learning. Visualization, an important memory-training technique, in Williams' opinion (and in the opinion of this author) might be said to be a skill that has been dimmed in the television age. Before undergoing training, many of my students tell me they have difficulty "visualizing."

[10]See Paul Madaule, "Musique et Musicothérapie: Musique Filtrée et Pédagogie," IIIe Congrès International d'Audio-Psycho-Phonologie, Antwerp, 1973. See also, Alfred Tomatis, "Nouvelles Théories sur la Physiologie Auditive," IIe Congrès International d'Audio-Psycho-Phonologie, Paris, 1972.

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